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Editor: Rosalind Pepall  
Design: Burton Kramer  
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Telephone (416) 485-9451



# You and Eye

30 programs / 20 minutes each

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*You and Eye* is a series of thirty programs designed to involve students in art and the environment. The programs motivate and instruct as they explore the elements in our world. Many simple and fascinating methods of visualizing our feelings about the environment are demonstrated. It is hoped that the programs and the notes will act as a guide to the teacher, in providing many vital and rewarding experiences through art. Only the last 18 programs are included in the Guide. Programs 1-12 were printed in an earlier guide, which was published in the fall.

The notes that comprise this guide are divided into program content, "Before" and "After the Program" suggestions, Media suggestions and a Bibliography. Two appendices are attached, the first suggesting references that apply to the series in general, and the second consisting of a collection of recipes, equipment, procedures, and materials required for the activities suggested in the program notes.

This series is suggested for grades 4-10 viewing; however, it is in the selection of preparatory and follow-up activities that grade level is decided. The program suggestions cover a full range of activities, some of which may be unsuitable for secondary school students, and vice versa for elementary pupils. It would be as unusual for Grade 4 children to attempt oil painting as it would for Grade 10 students to make toys from paper boxes. Make sure you select an activity which you feel is appropriate to the grade level you teach. Further, it should be noted that the activities suggested are best considered as a form of idea sharing and are selective, not sequential.

The increased opportunities provided by inter-departmental liaison and the extension of the classroom environment are highly desirable, but should take place naturally, and not be forced. The *You and Eye* series, because it is in large part inter-disciplinary, is ideally suited to this, and whenever possible, program co-ordination has been suggested. The programs themselves tend to fall into topical or thematic groups, and should be treated as units rather than in isolation.

Budget, time, and the logistics of studio maintenance are always problems, especially if you are teaching on a rotary schedule. It is fully appreciated that no school budget could stand the bus requirement for all the field trips and excursions suggested in the program notes. You should make an appreciation of the series in relation to your overall situation before selecting activities and trips. Included in your overview of this series should be a study of the class time required for "Before" and "After the Program" activities in relation to your total program and especially your timetable. It will probably be necessary, if teaching on a rotary schedule, to allot groups of programs to different classes, thereby covering the series distributively among your students. If this is not done, you will find yourself extremely hard pressed and your facilities over-taxed. After having placed *You and Eye* in your particular perspective, get going, become involved, and be prepared for a thoroughly rewarding and enjoyable experience.

## 13. Hear and Now

The program studies the means of representing the visual and auditory impressions found in the environment.

*Hear and Now* looks at the printed word as a means of visual communication. Books teach; signs command and beckon; poetry inspires and evokes the emotions. Other means of creating impressions are discussed: fleeting words, hand signs, xerox printing, and the simple interactions of daily life. The program shows examples of children's pictures in which the important objects are enlarged and exaggerated. In the art of children, "mind and emotion are one".

The concept of pictorial representation is examined in the Cubist time/space movements of Picasso and Braque. Their works are compared with a Renaissance still life which was done from a fixed point in time and space. In the works of Cézanne, Marcel Duchamp and others, we observe that one event takes place within a single frame of reference.

The program demonstrates the impact of the electronic age by transmitting a child's picture across half a continent in minutes. This demonstration brings up the question of how our "technitronic" society will change our art.

### Before the Program Some Suggestions

1. Conduct a discussion on the changes that have taken place in our society since the invention of the telegraph, i.e., radio, television, telephone, etc.
2. Study the different means of communication used in the past, e.g., cave painting from 15,000-10,000 B.C. in Lascaux, France or in Altamira, Spain, Egyptian wall and tomb painting, or the Parthenon frieze.
3. Discuss the idea of time/space movement in comparison with a picture done from a single point of view. Start with Degas in his *Place de la Concorde*, *The Cotton Exchange at New Orleans*, or look at Cézanne's *Fruit Bowl*, *Glass and Apples*. Note how Cézanne tilts the picture plane and alters shapes.



Study Picasso's *Les Femmes d'Alger* and *Ambrose Vollard*, and Marcel Duchamp's *Nude Descending a Staircase*, or *The Bride*. A presentation of slides of Cubist and other works is an excellent way for stimulating discussion and thought.

4. The students could do research on electronic art and music, for example, computer art.

#### After the Program Some Suggestions

1. The students could attempt a time/space sequence in a painting or oil pastel. By means of a stencil, figures could be repeated and overlapped to give an idea of motion.

2. Experiment with sculptures which have moving parts or flashing lights. This activity should be limited to a few students.

3. Experiment with transparent materials and overlays, e.g., coloured tissue paper, plastics, etc.

4. Try silk screening, moving the screen and changing colours.

#### Media and Suggestions

1. Painting media: oils, gouache, acrylics or water base paints on prepared masonite panels. Use ordinary flat exterior white paint or acrylic base (gesso).

2. Screening media: see reference section.

3. It should be noted that a study and understanding of time/space movement is a difficult concept to grasp. Be thorough in your research and extensive in your presentation. One suggestion is to start with actual cubes or simple geometric forms before moving to still life subjects.

#### Bibliography

Janson, H. W. *History of Art*. Prentice-Hall, 1968.

Kepes, G. *Language of Vision*. Chicago: Theobald Publications.

Moholy-Nagy, L. *Vision in Motion*. Chicago: Theobald Publications.

## 14. Snip Snapshots

Changing carrots into church spires, bottle caps into snails, and headlights into owls, are some of the things that can be done with photographs. The photograph as a means of communication and as an art form is discussed. The program shows Saul Steinberg's work with photographs and a photo collage for a Beatle album. Pop bottles can become fish by painting directly on the photographs. Larry Rivers' creation of a *History of the Russian Revolution* is presented as an exciting extension of the photo medium. A somewhat disrespectful, but amusing photographic "put on" of the Mona Lisa is shown to the viewers.

Drawing on film is demonstrated and discussed as a vital new art form. Student films and the work of Norman McLaren are given as examples of this technique. In both "clips", line and music pulsate together to create the unique vitality of art in motion. The separate frames of the film from Program 2, showing Willie Mays in action, are viewed. A discussion on the sequence follows. The work of Andy Warhol in this genre is one way of representing movement. Marcel Duchamp's, *Nude Descending a Staircase*, is another way. The program closes with an amusing but informative demonstration of film animation, guaranteed to leave you and the class laughing.

#### Before the Program Some Suggestions

1. Collect photographs and spoiled 16 mm or 8 mm film for later use. Magazines (Life, National Geographic, etc.) are excellent sources. Contact your audio-visual department or a local film studio to obtain spoiled film.

2. Discuss the photograph, film, and television as a means of communication. Discussion could include such questions as: How do photographs communicate? Do black and white and colour photographs give a different impact? Watch evening or weekend television programs for examples of good film making, commercials, or animated film. The class could discuss how animated film is made. Notes on the different film techniques could be made, i.e., animated film with drawing, real objects, paper figures, people, etc.

3. Discuss this program with the music teacher in your school. You may find that this is an excellent opportunity to work together.

#### After the Program Some Suggestions

1. Look at the way artists such as Steinberg, Unger, etc. have altered photographs to create their own works. Discuss and experiment with photo re-adaptation or photo collage.

2. Make your own "drawn on" or animated film. Students should work in small teams of 2-4 for this activity. Selecting the music for a film can be just as exciting and demanding as the actual drawing on the film. With the abundance of rock groups today, there should be no shortage of sound track material. It is fun to look for exotic music for your film, for example, tribal or computer music. The music teacher could contribute ideas for this activity.

3. If the class is going to work with "drawn on" or animated film, the students should study methods of film-making. An expert in film-making could talk to the class and work with them initially. You might call your audio-visual department for assistance or a parent may be willing to help. Watch some McLaren films: *Pen Point Percussion and Loops*, *Dots*, *Begone Dull Care*, *Fiddle Dee Dee*, etc. Another excellent resource is the Ontario film from Expo '67, *A Place to Stand*.

#### Media and Suggestions

1. Animated film: 8mm. camera and tripod, black and white or colour film, and a great deal of patience. A light meter and adequate lighting are essential for photo sequences. A script, director, timers, etc. are necessary. Since you may be shooting on more than one day, have someone always check continuity – a Polaroid camera is excellent for this.

2. Drawing on film: see reference section.

3. Music: tape recorder, microphone, and sound system.



4. Photo collage or drawing: magic markers, india ink, pens, brushes, rubber cement, etc.

### Bibliography

All Norman McLaren films are available from the National Film Board of Canada.

*How to Make Good Home Movies.* Eastman Kodak Co., Rochester, New York, 1966.

Madsen, Roy P. *Animated Film, Concepts, Methods, Uses.* Toronto: Pitman.

**Note:** This is an excellent reference with an extensive bibliography.

Nilsen, V. *The Cinema as a Graphic Art.* Toronto: Copp Clark. New York: Hill and Wang.

Scharf, A. *Creative Photography.* Toronto: General Publishing. London: Studio Vista.

Stevens, H. *Design in Photo Collage.* Toronto: Van Nostrand Reinhold, Ltd., 1967.

## 15. Watch Out

What we see, how we see it, and how we can control what others see, is the subject of this program. “Stronger than dirt” – we do not really believe the “White Knight” as he thunders across the television screen in a wake of whiteness and tries to convince us that “New Ajax” is “stronger than dirt”. The “White Knight” is the advertiser’s way of making a point and making us see something *his* way.

From the television screen, the program goes to the art gallery. The camera leads the viewer over and around the statue of Rodin’s *Thinker*. We view the statue through the eyes of the camera man. Similarly, the artist can control how and what he wants others to see.

The way the artist defines the parameters of his subject determines how others perceive it. The camera zooms out on Andrew Wyeth’s crawling *Christina*. She is shown in a number of ways, and finally as Wyeth intended her to be seen. The Sistine ceiling is viewed the opposite way, from the floor, and then the camera moves in for a close-up of God and Adam.

In a discussion of what goes on behind the television camera, we are shown *dissolves, supers*, and other shots which are important to the director who wants the viewer to see things in a particular way. The program points out the importance of editing in expressing meaning. The preview is specially designed to attract attention. The program gives an example of a preview in which Marshall Dillon is caught in a cliff hanger where he is shot and. . . The familiar television commercial is discussed and the program “rocks out” to the pulsating rhythms of the General Motors jingle which claims that their product will, “drive us absolutely mod, flip us out, and send us for a groovy trip in a Camaro”.

### Before The Program Some Suggestions

1. Collect several photographs which the students could crop in order to emphasize certain points to change the meaning of the photo. If you have the equipment, blow up specific areas of the photographs.

2. Cut out a standard cardboard frame, smaller than the photographs or prints you have. Move the frame around and observe the different views of the picture. Find the best way to place the frame. Notice how the interpretation of

the picture changes as the frame moves.

3. Discuss the different shots used in television and film. Discuss the role of the *Jolly Green Giant* and the *Man from Glad*. Observe how advertisers use film techniques to sell the viewer; for example, the Yuban “man that’s coffee” commercial.

### After The Program Some Suggestions

1. If your Board of Education owns a mini studio, reserve it to shoot your own television show. See your english or theatre arts teacher if the class wishes to do a play or skit. A script and a director will be required. The students could do a show on the drug problem, using stills and graphics; or they may want to make a film. Plan well in advance for these activities, and limit the students to three main groups.

2. Dissect a favourite television program or commercial. What shots are used? Graphics? Music? Animation?

3. Draw a number of sketches of the same subject. Consider the different ways and techniques to illustrate it. Some suggested themes are: drugs, hunger, love, hate.

4. Framing is essential to photo enlarging. If there is a dark room in the school, take advantage of this program to teach photo composition.

### Bibliography

Bretz, R. *The Technique of Television Production.* New York: McGraw-Hill.

Shatsheff, E. and R. Bretz. *The Television Program.* New York: Hill and Wang.

### Suggested prints:

Cézanne: *Card Players*

Bellows: *Dempsey and Firpo*

Degas: *At the Races*

Seurat: *The Circus*

Eakens: *Baseball Players Practising*

Shahn: *Handball*

Colville: *Horse and Train*

de Niverville: *The Family Group*

Harris: *A Meeting of the School Trustees*

Wyeth: *Christina’s World*

## 16. Pets and Pals

This program discusses domestic animals, their structure, role in life, and the many ways that artists portray them. We look at the personality of *Happy*, a basset hound and see a portrait of him in clay. We share the predicament of the dog in the commercial, "this time you've gone too far gravy train", and look at other techniques with which artists have presented dogs. A discussion follows on the many roles of a dog, as an entertainer, a family companion, a seeing-eye dog, etc.

Another familiar animal is the cat and the telecast looks at the cat's function and physical structure. Examples of Saul Steinberg's very funny cats are shown and other ways to draw cats are mentioned.

The horse has been important to man from pre-historic times to the present. The program looks at the artistic treatment of the horse from cave painting, Roman and Chinese sculpture, through to modern art. Degas and Seurat are among the many artists who have painted horses. Some of Howard Brodie's impressions of race horses are studied. The program concludes with the suggestion that the student examine the essence of an animal rather than what it "looks" like.

### Before The Program Some Suggestions

1. Study the ways in which horses have been depicted by artists and sculptors from cave men through to the present day. Look at Chinese and Japanese sculptures and paintings of horses; compare them with the horses of the Parthenon frieze or with Géricault's, *Mounted Officer of the Imperial Cavalry*. Study the treatment of horses by Picasso, Seurat, Degas, Franz Marc, and Gauguin. A similar study could be made of the cat or dog.

2. The students could look at their own pets or those of friends. They could observe how they move, sleep, and play, and examine the texture and colour or pattern of the skin. The class could give ideas on ways to portray the special personality of the animal.

3. Discuss how basic shapes can be seen and simplified, with reference to slides or prints.

### After The Program Some Suggestions

1. Make arrangements to visit a local pet shop or to have some animals brought into the class.

**Note:** Check with your principal, with regard to Board of Education regulations for allowing fur-bearing animals in the school. In the interest of sanity and safety, do not have a dog and a cat, or two dogs in the classroom at one time unless they were raised in the same household and are compatible. Do not have the animals brought in during period breaks. It is advisable to see any animal before introducing it to the class.

2. Conduct a sketching session of a dog, cat, or other family pet, from life, if possible. If the students wish to sketch horses, a field trip to a nearby stable is a good idea, e.g., Winfields Farm.

3. Divide the class into teams of about four and have each team try a different technique, e.g., clay, pen and ink, wire, etc.

4. Make your own film about domestic animals or contact the audio-visual department to suggest doing your own television show.

5. A trip to the Royal Ontario Museum *Animal Gallery* offers an excellent opportunity for sketching a wide variety of animals, both domestic and wild. (See Program 17.)

The students could complete their sketches when they return to the classroom. Look at Paul Kane's paintings in the museum and also the horses and dragons from the Chinese gallery.

### Media and Suggestions

sponge animals  
animals printed from a glass plate  
fantasy animals in uncontrolled  
watercolour  
animal stitchery  
sketching (at school, on site, or at the Royal Ontario Museum) – small first aid kit, sketch pad, drawing board, erasers, ink, pastels, pencils, masking tape, staplers, etc.

**Note:** For a field trip to the R.O.M., make arrangements some months in advance.

For sketch pads, manilla paper stapled on one side, will do. Drawing boards can be made from masonite cut 18" x 24". These can be used later for oil painting.

### Bibliography

Rottger, E. *Creative Drawing Point and Line*. Toronto: Van Nostrand Reinhold, Ltd., 1963.

Sillar, F. C. *Cats Ancient and Modern*. New York: Viking Press.

Zuelke, Ruth. *The Horse in Art*. Lerner Publishing Co.

There are many films and loops on domestic animals available. See the science teacher for suggestions.



## 17. An Elephant is an Odd Affair

“An elephant is an odd affair, with lots of skin and not much hair.” These lines introduce us to a program which looks at the different ways of *seeing* wild animals. Elephants, lions, and panthers are shown and in the studio we see a live monkey and a llama. The various ways artists have depicted these and other creatures are discussed with examples of some of the techniques and devices, including the design for heraldic coats of arms and a Uniroyal “Tiger Paws” commercial.

The students must try to imagine what it would be like to be an animal. In the works of Henri Rousseau, the program shows his unique way of portraying animals which peer mysteriously from the jungle foliage. We visit Jesse Allen in his studio where he is working and he stops and talks to the viewers. The students can create their own fantasy pictures, with the works of Allen and Rousseau in mind.

### Before The Program Some Suggestions

1. Discuss the basic characteristics of wild animals (size, shape, colour, etc.). Observe the forms of the animals, the prominent features, such as the body shape, size of nose, tail, ears, and limbs. Compare the animals with household pets. Notice how wild creatures have adapted to their environment (texture, pattern, colour camouflage, quality of skin or hide, shape).

2. Collect pictures of wild animals for a bulletin board display. Look for examples of wild beasts in the works of artists, e.g., Henri Rousseau, Paul Kane, Eugène Delacroix.

### After The Program Some Suggestions

1. A trip to the zoo offers an excellent opportunity to study wild animals. The class could take their sketching materials. They could develop their sketches when they return to the classroom.

2. Study how animals were used as symbols during the age of *Heraldry*. The lion is a good example to select.

3. The students could pick any wild animal and choose ways to illustrate its particular characteristics, e.g., lion – fierce pride, defiance, steadfastness. tiger – stealth, power, cunning. cheetah – blinding speed. Try a variety of techniques and media.

4. The class could draw cartoons of wild animals, for example, Tony the Tiger.

### Suggested Media

sponge painted animals  
animals printed from glass plates  
drawing and pastel renderings  
pen and ink with water colour  
fabric appliqué animals  
silk screen repeats with an animal theme

### Bibliography

Baker, M. and W. Bridges. *Wild Animals of the World*. Doubleday, 1967.

Child, H. *Heraldic Design*. Toronto: Clark Irwin. London: G. Bell, 1965.

Laury, J. R. *Appliqué Stitchery*. Van Nostrand Reinhold, Ltd., 1966.

Wilson, M. *Animals of the World*. Grosset and Dunlop, 1960.

There are many books on “how-to-do” activities. Avoid such books unless they are absolutely necessary. They may produce a pleasing result, but usually at the expense of creativity and feeling which are the essence of direct work.

## 18. Just Imagine

How the artist uses fables and myths to create all sorts of fantastic creatures is illustrated in the program, *Just Imagine*. By means of skits, using props and costumes made from simple materials such as cardboard boxes, the world of fantasy is examined. James Thurber’s *Unicorn in the Garden*, and *The Hare and the Tortoise* are portrayed.

The program continues with an animated film take-off of an old proverb, “You can lead a horse to water, but you can’t make him wink.” The fantastic moralizing work of Hieronymous Bosch, and the fantasies of Marc Chagall’s, *I and the Village* are shown and discussed. The studio moves to the classroom, where children are seen making their own creatures from simple materials. Each child tells a story about his animal.

### Before The Program Some Suggestions

1. The theatre arts teacher in your school could help develop some ideas from this program, e.g., simple skits, props and costumes.

2. Look for myth and fantasy in artists’ work, e.g., Bosch, Klee, Chagall, Henri Rousseau, Alfred Pellan, etc. Discuss these works. A slide presentation could be arranged.

3. Read some Greek myths, fairy tales, and legends. Select one to dramatize.

### After The Program Some Suggestions

1. Discuss Jesse Allen's paintings which were seen in the program. How does fantasy enter his work? (Pattern, exaggeration, etc.)
2. The students could bring cardboard boxes, coat hangers, and assorted junk to class and use them to make their own fantastic creatures.
3. Try creating fantastic animals in uncontrolled water colour.

### Media and Suggestions

1. Junk sculpture.
2. Wood assemblage. (See the industrial arts teacher for scrap wood.)
3. For uncontrolled water colour, dampen your paper and watch what happens. You may wish to use india ink as well. Use manilla or water colour paper.

### Bibliography

Alkema, C. J. *Creative Paper Crafts in Colour*. New York: Sterling Publishing.

Hartung, Rolf, *Creating With Corrugated Paper*. New York: Van Nostrand-Reinhold, Ltd., 1966.

## 19. Trees Please

The tree is a thing of beauty, a place to escape the sun; it is fun to climb and draw. The program looks at the texture, strength, and powerful structure of trees. A class is shown on an excursion where they are sketching and noting the ways of seeing trees. The students make contour drawings, clay impressions, and frottage rubbings. Each technique says something different about a tree. There are several trees which have their own special features and demand a different "treatment".

Leaf prints are demonstrated in different techniques; for example, spattering, rubbing, pressing. The problem of capturing the sound and motion of trees is examined. Sculptor George Rickey has solved this problem in some of his kinetic sculptures.

Wire is an excellent material for creating the essence and feeling of trees. The program looks at the use of wood in carving and sculpture and we are shown examples of totem poles, masks, and the bark painting of the Australian Aborigines. The program concludes with an examination of *assemblage* and structures made from wood.

### Before The Program Some Suggestions

1. Winter offers a good opportunity to study branch and tree structure. On a clear day, take the class for a walk in a nearby park. Look at the way different trees grow and how their branches spread. The class could suggest designs using trees and their forms. Place a frame around some of the branches to see what abstract patterns are formed. Study the shapes of evergreens.

2. Collect pictures and list the uses for wood in art (buildings, sculpture-relief and in-the-round, etc.).

### After The Program Some Suggestions

1. Ask the industrial arts teacher for scrap wood and the simple tools necessary for wood structures.

2. Make toothpick or applicator structures. Be careful of control with aeroplane glue. Issue a fixed number of tubes and issue new ones only in exchange for empty tubes.

3. Make wire sculptures and mobiles with a tree theme.

4. Study different tree design repeats. The students could try their own design in a lino block or silk screen.

### Media and Suggestions

Wire figures of soft wire.  
Silk screen repeats on paper or fabric. (See reference section.)  
Scratch board (commercial scraper board or homemade black over white oil pastel on cardboard).  
Create designs with a tree theme. Find examples where trees have been used in commercial design.  
5. It is not advisable to use *how-to-draw trees* books.

6. Study the way several Canadian painters have handled the subject of trees:  
David Milne: *Haystack*  
Emily Carr: *Scorned As Timber, Beloved of the Sky*  
Lionel Fitzgerald: *Doc Snider's House*  
Jacques de Tonnancour: *Paysage de Juin*  
John Beatty: *The Beechwoods*  
Tom Thompson: *Decorative Panel*  
Tom Thompson: *The Jack Pine*  
Arthur Lismer: *Sumach & Maple*

Do an oil painting with trees as a central theme.

### Bibliography

Harper, R. *Painting in Canada — A History*, University of Toronto, 1966.

Kilbourn, E. *Great Canadian Painting*, Canadian Centennial Publishing Co., 1966.

Kosloff, A. *Art & Craft of Screen Process Printing*, Milwaukee: Bruce Publishing Co., 1960.

Norman, P. E. *Sculpture in Wood*. Toronto: Scopas Books, Clarke Irwin Co. Ltd., 1962.



## 20. Moods in Landscape

Anger, surprise, fright, and love are some of the moods we experience and see mirrored in the faces of others. The earth also has its moods, ranging from the azure calm of a summer day to the biting cold of a November rain. *Moods In Landscape* examines some artists' solutions for capturing the moods of their environment. Rousseau's enchanted jungles, impressionist orchards, and the patch-work fields of Aix-en-Provence as seen by Cézanne, are some of the examples illustrated in the program.

The history of landscape painting, including examples of modern abstractions, is studied. Some scenes of the city landscape are shown. The problems of capturing the weather changes are discussed. Several demonstrations with water colour, and wood and paper constructions are given to show that feeling can be expressed through media.

### Before The Program Some Suggestions

1. Discuss the moods of nature and how they are expressed (seasons, time of day, weather conditions). Describe trees in the rain, fog, snow, and when they are sheathed with ice. Describe the changes of the sky.
2. The students could make a display of landscape paintings from a collection of prints, e.g., A. Y. Jackson, Lismer, Harris, Van Gogh, Cézanne, Constable, Henderson, Milne, Carr, Varley, McDonald, Carmichael, De Tonnancour, etc. Study the *Group of Seven* and discuss from what roots their work developed, i.e., French Impressionism. Check films, filmstrips and slides with your librarian or art consultant.
3. Discuss ways in which your city has, or is, preserving nature (parks, tree planting, etc.). Try to develop a sense of community awareness.

### After The Program Some Suggestions

1. Each student could do a painting in the technique of a master. This does not mean to copy a painting. This approach is not recommended for students below Grade 7.

2. Programs 20, 21, 22, and 23 could be combined into an environmental study over the period of a month. You may wish to work with the english or science department and at least one field trip should be planned.

What can we say in art about our environment? Another suggestion is to present an environmental study in a large shopping plaza where many people will see the efforts of your students. Think about it; talk about it; it needs doing.

3. Take a field trip to a park or natural setting for a sketching session. Try water colour, pastels, or charcoal.

### Media and Suggestions

1. Field sketching — water colour or food colouring, oil pastel, or nu-pastel.
2. Try a landscape in oils. You may want to stretch your own canvas or use masonite with a gesso undercoat.
3. Fabric appliqué landscapes.

### Bibliography

Duval, P. *Canadian Drawings and Prints*. Burns and MacEachern, Ltd.

Harper, R. *Painting In Canada — A History*. University of Toronto Press.

Janson, H. W. *History of Art*. Toronto: Prentice-Hall, 1968.

There are many fine prints available of the *Group of Seven* and other artists. Check your school Resource Centre and contact your art consultant.

## 21. City Impressions

The sights and sounds of the city and what we feel about them is the subject of *City Impressions*. The poetic voice of Carl Sandburg takes us for a tour of Chicago, *The Windy City*, and Petula Clark 'rocks' us through New York to the pulsating rhythms of *Downtown*. The viewer hears, almost touches and smells the sounds of that "great filing cabinet of human lives", the city. Children talk about being "all crunched in" and express their special feelings about the city. We walk through the city and drive along the expressways. We see ideas become concrete reality. The program focuses on the city and on man and asks what kind of city will be created in the future. Can we really, "forget all our troubles, forget all our cares and go, downtown?"

### Before The Program Some Suggestions

1. The students could give their thoughts and ideas on what a city is. They could express their feelings with a bulletin board display.
2. Look for examples of the city as expressed in art, poetry, music, e.g., Carl Sandburg's *Windy City*; songs such as *Downtown*, *Little Boxes*, *Slaughter on 10th Avenue* and *West Side Story*; paintings such as Léger's *The City*, Mondrian's *Broadway Boogie Woogie*, Pratt's *Demolitions on the South Side*, Molly Bobak's *Fredericton*, Gordon Smith's *Harbour Nocturne* and Michael Snow's *Narcissus Theme*.
3. See Program 20, After The Program Some Suggestions (2).



### After The Program Some Suggestions

1. Make three dimensional sculptures of *City Impressions*. Use scrap wood or cardboard. Stress a modular structure.

2. A study of the city is a good way to introduce the science of perspective. Start with the cube and begin with two point, not one point perspective. If you are not familiar with perspective, consult a reliable text, for example, *Perspective for Sketches*.

3. The class could go out into the city, record its sounds on tape, write poems about it, make collages about it, sketch it, photograph it, paint it, get involved with it.

4. Take a theme, for example, Activities in the City, and develop it.

### Suggested Media

oil paint on masonite or canvas  
torn or cut paper cityscape  
junk sculpture  
silk screen (see reference section)

### Bibliography

Arthur, E. *Toronto: No Mean City*, Toronto: University of Toronto Press. 1964.

Cornelius, C. & D. *The City in Art*, Lerner Publishers.

Kilbourn, Elizabeth, ed. *Great Canadian Painting: A Century of Art*. Canadian Centennial Publishing Company, 1966.

*Helicopter Canada*, National Film Board

## 22. City Rhythms

The city is always moving; it is always in a state of change. The program studies the forms and sights which belong to the city and the continual movement of people, cars, trees, and birds in the city.

The only way to really know a city is to move through it and to use all the senses to experience the odours, sounds, and sights of the city. The camera takes us on a street car ride along the streets. The forms of the buildings, the geometric shapes of windows, the alleys, and the spaces between buildings are observed. As a pedestrian you are able to notice the details of the city, the textures of doors and walls. Every street has its own rhythm.

From the freeway we see a different view of the city. The skyline becomes important and the city is seen as a total mass of buildings which overlap each other.

One of the main features of a city is its people. The camera concentrates on the people who appear as moving shapes and colours. Each person has his own way of moving through the city.

The program points out how the movement of time changes the city. The forms of the city change from the daylight to dark. The rhythm of the city is altered according to the change of weather or season. The winter snow softens the concrete forms of buildings and the summer slows down the pace of activities. The city is always undergoing change for that is one of its main characteristics.

### Before The Program Some Suggestions

1. The class could discuss their ideas of the city. Look for impressions of the city in art, poetry, and music, e.g., in Carl Sandburg's *Windy City*, in songs, *Downtown*, *Little Boxes*, *The Lights of the City*, *Slaughter on 10th Avenue*, and *West Side Story*, and in paintings such as Léger's *The City*, or *Smoke Over the Roofs*, and Mondrian's *Broadway Boogie Woogie*.

2. Discuss the way artists have expressed their feelings about the city. Write a poem or short story about the city.

### After The Program Some Suggestions

1. Arrange a tour of your city or community. If you can't get a bus, go on foot or show a film. During the trip, the class could keep the following questions in mind: What is a city? What do you like or dislike about a city? Does a city have a personality? What is the difference between a city and a suburb?

2. Using paint, paper, or found materials, the students could create their own impressions of the city at any hour of the day, at dawn, at rush hour, at night, etc. Record the sounds of the city. The older students could make a multi-media presentation involving sound, film, photographs, etc. This could be tremendously exciting. Such activities, however, usually appeal to small interested groups.

### Media and Suggestions

1. Cut or torn paper or contour drawing.

2. A tape and slide presentation using photographs of art work and pictures of the city; set it to music. At least two slide projectors, a stop watch, and a tape recorder are necessary. More sophisticated techniques can be used but unless you have special skills in this area, it is suggested that you contact your audio-visual consultant.

3. A group of students could make a model to illustrate their idea of a good and a bad community; compare them. Materials for this project include: heavy cardboard, tape, paint, scissors, and other assorted materials.

4. It is best to have the class divided into groups for a project unless it is simple painting or drawing. A selection of five or six topics should be offered. Students should be encouraged to offer suggestions.

### Bibliography

Cornelius, Chase and Sue. *The City In Art*. Lerner Publications.



## 23. A City is a Place for People

The city and the ways in which we can portray it is the subject of this program.

There are many ways of portraying the variety of shapes that are found in a city. The viewer is shown how buildings can be created from egg cartons, corrugated cardboard, or any kind of box. The city is built for people; the program looks at the purpose of windows, and doors, and mentions the different forms found on top of roofs; for example, chimney shapes, antennas, pipes, and even roof gardens.

A group of children from Grade 6 are taken on a tour of the city to explore its areas. The students give their ideas on what they like or dislike about the city. After the visit, the class is shown as they construct a model of a city out of various containers. In their design the children include parking lots, an airport, parks, playgrounds, bicycle routes, and fountains – things which make a city fun to live in. The class also suggests solutions for problems which face every large city.

The program concludes with examples of other ways the children gave their impressions of the city. Murals, silhouette pictures, and houses made from large cartons are shown.

### Before The Program Some Suggestions

1. Discuss the activities in a city. (Living, working, recreation, entertainment, etc.). Discuss the function of the city. What services are essential to a city? (Expressways, hospitals, schools, mass transportation, sewage disposal, hydro, etc.).

2. What makes a city interesting and gives it character? Give examples from your city, for example, Toronto has Kensington Market, Chinatown, Rosedale, its international flavour, etc. Observe the vegetation, height and locations of buildings, the width of streets, etc.

3. Collect photographs of your city from newspapers and magazines and make a bulletin board display. If you do not live in a city, generalize your topic to “the city” any city.

4. As suggested previously, programs 21-24 could be combined into one unit of *Urban Studies*. One field trip could cover all programs; the budget may make this necessary.

### After The Program Some Suggestions

1. Make your own city using ideas from the program. Build a city from containers; do a large mural or silhouette picture.

2. How would you imagine a city of the future? (Underwater, floating, on another planet, moveable buildings, under a dome.) The students could design their own futuristic city.

3. Many old cities grew without planning. Why is urban planning necessary for modern cities? How have we had to adapt our cities to modern times. Take into account the increase in population and the complexity of urban society. Study how your city has changed.

4. Why do people enjoy the city? (Intimate places, mystery, variety, open spaces, places to play, walk, eat, sit, talk, etc.) The class could paint pictures of their ideal community.

### Media and Suggestions

1. Use gouache or tempera paints on manilla or other paper for two dimensional work.

2. Cardboard and old cartons as models. Twelve-ply cardboard is excellent for more ambitious projects. Building surfaces can be achieved by using plaster of paris or polyfiller as a coating.

3. The social science teacher may have some suggestions for projects.

### Bibliography

Carver, H. *Cities in the Suburbs*. Toronto: University of Toronto Press, 1962.

Cornelius, Chase and Sue. *The City in Art*. Lerner Publications.

## 24. On the Waterfront

Why not make the waterfront your classroom for a day? There are all kinds of interesting objects strewn along the beach. The program shows how sculptures can be made from driftwood, tins, and other things found by the sea. Hammers, nails, and some imagination are the only other resources required.

A waterfront is more than a beach; the program discusses the functions of a great port with its huge ships, sounds, characters, and songs. Ports by the sea and great barge-fed inland ports of the world are mentioned. A discussion follows on the metamorphosis of the harbour when steam replaced sails. There are many people whose lives are centred around the harbour. We look at the small boat fishermen who mend their nets and sing timeless sea shanties.

### Before The Program Some Suggestions

1. Organize a field trip to the nearest beach area on Lake Ontario. You might consider a tour of your harbour, for example, Toronto or Hamilton. What activities take place on the waterfront? Loading, unloading, repair of ships, fish markets, boating, harbour tours, etc.)

2. Look for artists' impressions of the waterfront or the sea. Paintings: John Marin, Winslow Homer, Joseph Turner. Woodcuts: Antonio Fresconi. Poetry: Carl Sandburg, Thomas Buchanan. Books: Ernest Hemingway, Thor Heyerdahl.

### After The Program Some Suggestions

1. Discuss the preservation of the waterfront as part of a general study of the preservation of urban ecology in your area. The students could make paintings, sand castings, collages, etc. about their findings and feelings on this issue.



2. Divide the class into research teams of three or four. Each team could study a different aspect of the waterfront and present their findings in a chosen medium.

3. Organize a trip to the Marine Museum in Toronto for a sketching session or as part of a study of the development of shipping on the Great Lakes. This activity would fit in well with history or geography (social sciences) studies. How has your waterfront changed in the last one hundred years?

#### Media and Suggestions

1. Water colour or water base paints (gouache or tempera) on manilla paper.

2. Sand, for sand casting. You will also need plaster of paris or gypsona strips (Paris Craft). Make sure everyone uses vaseline on their hands. For fine detail, sieve your sand. Soft negative forms, for example, footprints in sand, must be poured in plaster of paris. Gypsona can be used only on firm surfaces.

3. Make sculptures from objects found on the beach or waterfront.

4. Illustrate some sea shanties. The music teacher may be of help in selecting the best pieces.

#### Bibliography

Marks, M. K. *Sand Sculpturing*. New York: Dial Press. Toronto: Fitzhenry and Whiteside Ltd.

#### Art Prints

Dufy: *Mediterranean Scene*, San

Giorgio Maggiore

Homer: *Weather Beaten, Breezing Up, The Gulf Stream*

Monet: *Boats at Argenteuil, The Beach at Trouville*

Turner: *Grand Canal, Venice, Calais Pier, The Slave Ship*

Vermeer: *View of Delft*

## 25. The Lower Depths

Not everyone has a chance to be a skin diver or an aquanaut, but by using our eyes and imaginations, we can share the romance of the deep and create our own sea fantasies. An ideal way to bring the inhabitants of the sea closer to us, is to obtain or build an aquarium. The program demonstrates ways of turning balloons, egg cartons, and tin cans into schools of finny forms.

The sea as a source of life and food is discussed. Microphones are used to plug into an otherwise silent world. We listen to the static-like grunts of chattering dolphins and the terrified squeals of a community of arctic whales who have lost a member to the barbs of a whaler's harpoon. The symmetry of shells is studied and experiments with seaweed prints are shown. The evolution of the means by which man can briefly venture into the ocean depths is discussed, including early diving helmets through to modern scuba gear. We look at the ocean and wonder at its future, and ours, with the knowledge that today's fantasy is tomorrow's routine.

#### Before The Program Some Suggestions

1. Visit an aquarium if your community has one (Toronto does not); or visit the marine life section of the vertebrate gallery at the Royal Ontario Museum. The museum sets are very authentic and can provide material for many hours of observation and sketching. Make reservations some months in advance.

2. Look at the different shapes, colours, sizes and patterns of fish. The ocean contains nine-tenths of the world's plant life. The class could discuss why man is concerned with protecting the oceans from oil spills and pollution; what is being done to protect the lakes and rivers; what artists can say about water preservation and conservation.

#### After The Program Some Suggestions

1. Borrow or make an aquarium; sketch and observe its inhabitants. Select basic fish or marine shapes and work them into a repeat pattern, using silk screen on fabric, water colour, or crayon resist, etc.

2. Try some of the techniques shown in the program for producing fish mobiles and sculptures. The class could make their own *finny farm*.

3. Include the sea in an environmental theme. Refer to suggestions for programs 21-24.

4. One or two students could try accurate renderings of marine life in gouache.

#### Suggested Media

animal stitchery  
silk screen on fabric (See the home economics teacher.)  
water colour  
tin cans etc. for junk sculptures (You should have aviation snips, wire cutters, and work gloves for this activity.)  
gouache (designers' colour)

#### Bibliography

Dommelin, Van. *Decorative Wall Hangings*. Funk and Wagnalls.

Krevitsky, N. *Stitchery: Art and Craft*. Toronto: Van Nostrand Reinhold, Ltd., 1966.

Weiss, H. *Paper Ink and Roller*. W. R. Scott, Inc. (Toronto: Saunders), 1958.

There are many good films on under-sea exploration available. The science teacher or audio-visual consultant may have some suggestions for obtaining these films.



## 26. Flying Creatures

Birds and other creatures that fly are examined from the artist's point of view in this program.

"Birds do, bees do, even fleas do", but look at what happened to Icaros. Since classical times and even before, man has wanted to slip the bonds of earth and touch the sky, Leonardo da Vinci studied birds and dreamed of flying by designing helicopters and wings for men. Leonardo never achieved his dream, but with modern technology, man has touched the threshold of the stars. He has invented gliders, jets, helicopters and even man-pack rockets. However the sky-diver in his freefall plunge comes closest to true flight and if his chute doesn't open – comes closest to Icaros.

The program studies birds in flight, how they fly, and how they are adapted for their habitat. The things that can be created to suggest flight such as kites and free form sculptures are discussed. A demonstration of kite-making is given, and the camera visits a professional kite-maker in his studio where he is seen making a *centipede kite*.

No study of flying could neglect the myriad of insects that comprise over seventy percent of the known species on earth. The program studies how bees, butterflies and other insects are adapted for life on earth. Camouflage and imitation are some of the ways that insects adapt for survival. Birds and spiders are also observed as weavers from whom we can learn a great deal. The program closes with a demonstration of simple weaving frames and ways of weaving tapestries from nature.

### Before The Program Some Suggestions

1. Discuss this program with the science teacher in your school; check with him for films, filmstrips and models of birds and other flying creatures.

2. Find examples of birds expressed in art, e.g., Paul Klee, Moris Graves, John James Audubon, Fenwick Lansdowne, Albrecht Dürer, weather-vanes, Chinese sculptures, etc. Discuss the difference among these examples. (e.g. different artist, culture, material, time, interest, etc.) The class could observe how and why birds differ from each other (e.g. different-habitat, needs, etc.)

3. The class could look at feathers under a microscope, or study an insect wing. They could identify different species of birds.

### After The Program Some Suggestions

1. If you have decided on an interdisciplinary unit combining art and science for studying birds and insects (grade 8 is particularly good for this), do not limit the students to drawing and painting – let them become involved and see what happens. The results may be the study of ecology or making accurate renderings of birds from models. Plan in general terms and adjust your program as required.

2. Try some of the activities shown in the program. Divide your class into three or four groups and give each group a different topic related to flight. Have the class create their own kites, free form sculptures from junk, and model aeroplanes.

3. Try simple weaving. The students could make their own frames. Study nature's weavers – birds and spiders and discuss how they can inspire us. Try fabric appliqué or stitchery.

4. The class could draw and paint birds either in an abstract or realistic way. Select a theme of flight; discuss its meanings and allow the students to select their own media, e.g., gouache, oils, silk screen, scraper board, pen and ink, etc.

### Media and Suggestions

1. Wire and junk for free form sculptures

2. Burlap, twine, etc. for weaving

3. Oil pastels, nu-pastel, pencil, gouache, water colour, on manilla paper or Hi Art board for two dimensional work.

4. See reference section for oil painting and silk screen.

### Bibliography

Gracza, Margaret Young. *The Bird in Art*, Lerner Publishing Company.

Krevitsky. *Stitchery in Art and Craft*, Van Nostrand-Reinhold, Ltd., 1966.

Laliberté, N. *Banners and Hangings*, Van Nostrand-Reinhold Ltd., 1966.

Proud. *Textile Printing and Dyeing*, Batsford – Copp Clark.

Rainey. *Weaving Without a Loom*, Davis Publications.

Wilson, J. *Weaving is for Anyone*, Van Nostrand-Reinhold Ltd., 1966.

*The Birds*, Life Nature Library, Time Life Inc.

*Insects*, Life Nature Library, Time Life Inc.

There are many fine films, loops, and film strips available, dealing with birds and insects. See your science teacher and/or Resource Librarian for information regarding these.



## 27. Outer Space

This program examines our changing concepts of time and space and their significance in our lives.

The telecast demonstrates how simple it is to make mobiles from coat hangers and found articles. Some of the achievements of Alexander Calder, the father of the mobile, are discussed and his feeling for balance, form, space and humour is examined.

The evolution of man's concepts of the universe, from Galileo to today's space probes, is discussed, and man's attempts to reach the stars are mentioned. The challenges of space and the problems of an ever-shrinking world, in terms of time and space, are discussed. The program also poses the question of other worlds. How will art change with the times? Throughout the program, there are demonstrations of mobiles made from coat hangers or plaster of paris strips over balloons, with emphasis on the development of a three-dimensional awareness. Kinetic sculpture, in which the total form is in movement, is examined. What other dimensions await our discovery?

### Before The Program Some Suggestions

1. Read and discuss some science-fiction stories, for example, Jules Verne's *From the Earth to the Moon* or *Around the Moon*. How did science-fiction help to prepare millions of people for the space age?

2. Discuss the significance of space travel for us and for future generations. How do you feel the moon landings and skylab will affect us? Is there life on other planets? What new frontiers are there for us to examine?

3. Collect examples of the work of artists who have made mobiles, e.g., Calder or Henry Cramer.

4. Discuss the concept of space and time in relation to Einstein's theory of relativity, as it applies to the slowdown or stretching of time. You might wish to discuss this with your science teacher.

### After The Program Some Suggestions

1. Try some of the ideas demonstrated in the program; i.e., mobiles from coat hangers and found objects, plaster of paris spheres from balloons, etc.

2. Try drawing and painting pictures with themes of space and fantastic unknown worlds. Use a variety of media, oils, oil pastel, water colour, gouache, food colouring, water, india ink, etc. Try to create feelings of depth, recession, and movement.

3. Make a collage on a space theme.

### Media Suggestions

1. When working with balloons and plaster of paris strips, use Gypsona, Paris Craft, or other plaster gauze type strips. These may be obtained from art suppliers, craft houses, or, most economically, from a surgical supply house (J. F. Hartz, Inaram and Bell, etc.).

2. When using water colours or any other media for the first time, experiment with it and then get into your topic.

### Bibliography

Burnham. *Beyond Modern Sculpture*. George Braziller, Inc.

Lynch. *How To Make Mobiles*. Viking Press.

Stevens. *Art In The Round*. Toronto: Van Nostrand-Reinhold Ltd., 1965.

### Other Materials

*Reading Into Space*. International Film Bureau.

*Universe*. National Film Board of Canada.

Works of Calder. New World Films.

**Note:** Consult your audio-visual department for any films they have dealing with space.

## 28. Get Moving

The development and importance of boats, trains, and aeroplanes is the subject of *Get Moving*. None of us lived during the era of the stage coach and the Iron Horse, but we have seen the saga re-enacted in countless dusty westerns. Wheels opened the west, the internal combustion engine revolutionized life and commerce, and the aeroplane reduced time and distance. Transportation is the single dominant factor of our modern way of life. It influences our life style, dominates our culture, and infuses our art. It is an important area of study and worth the artist's comment.

*Get Moving* examines modes of transport from foot travel, the steam engine and Kitty Hawk, to a Boeing 707 and a modern Heliport. We go for a helicopter ride and visit an air traffic control centre. Our senses are exposed to new dimensions and ways of seeing things from the past and in the present.

### Before The Program Some Suggestions

1. Discuss the progress in transportation since Columbus discovered America (steamboat, railroad, gasoline engine, jet, etc.) Create a bulletin board display to illustrate the changing form of ships, trains and planes. How did these inventions affect the economic life of Canada and the United States? If you lived in Toronto before completion of the trans-continental railroad, how could you get to Vancouver? What sort of preparation would you make then, and today for the same trip?

2. Consider the possibility of making arrangements with Air Canada to take a flight over your local area. You might wish to work with the history or geography teacher or department in your school.

3. Make a collection of poems, songs, art, etc., that have transportation as a theme.

### After The Program Some Suggestions

1. Take the flight previously discussed, or if this is not possible, visit a transportation centre. Someone who is involved in transportation could visit the class. There are many organizations and clubs involved in transportation, e.g., train clubs, car clubs, and often arrangements can be made for visits or displays without fee or difficulty.



2. Make paintings or collages with transportation themes. Divide the class into groups. Each group could select a different form of transport. Use a variety of media.

3. The students could illustrate aerial views in their work. Note the many abstract patterns formed. Collect and study aerial photographs.

4. Undertake a project in design with a form of transportation as the theme. Design an abstract composition – develop repeat patterns.

5. Try non-objective or action painting with movement and transportation as the theme.

### Media and Suggestions

1. Attempt a variety of media with the facilities available in your studio.

2. Use silk screen process for repeat patterns.

3. For painting use gouache, oils (above grade 8), water colour, water base, tempera, etc.

4. You might wish to try block printing, mono printing, etc.

5. Try transportation collages using photos, fabric, etc.

### Bibliography

Andrews, M. F. *Creative Print Making*, Prentice-Hall, 1964.

Canby, Courtland. *A History of Flight*, Hawthorne Books Inc.

Dumont, P. *Automobiles & Automobiling*, New York: Viking Press, 1965. Toronto: Macmillan Co. of Canada Ltd.

Ellis, C. H. *The Splendor of Steam*, Toronto: Thomas and Sons (Canada) Ltd.

Freeman, A. G. *Modern Railways the World Over*, Milliken, Ontario: Relco Associates.

Landstrom, B. *The Ship*, Toronto: Doubleday.

Mika, N. & H. *Farewell to Steam in Canada: Canadian Steam Locomotives*, Belleville: Mika Studio, 1965.

## 29. Urban Suburban

This program considers the effect of the automobile upon us and our cities. There are over seventy-five million cars on the road in Canada and the United States today. Our economy is dependent on the automotive industry. The automobile determines where people live, how they live, and the shape of our cities. The automobile is the single most important piece of machinery in our culture and, for that reason alone, it is worthy of detailed consideration.

The automobile has become part of our artistic culture, appearing in verse, songs, stories, and graphic art. In the program, Carl Sandburg reads about a “lean grey ghost car”; we see how the car has given us freedom of work and travel. The works of the San Francisco cable cars are compared with a huge, kinetic sculpture.

A group of children from the inner city visit the suburbs, which are made possible by freeways and the automobile. They feel it is like another world, with grass, plazas and parks. The problems of getting around the city are discussed. Los Angeles is used as an example of a city where over one-half the area is freeways, streets, or parking lots. An animated film shows the work of an artist who looks to the future and sees the world ending in a gigantic morass of traffic.

During the program, students use various techniques to portray the city, from abstract stitchery to a paper collage of cars. The balance between media demonstrations and the importance of the subject matter make this an important program in the series.

### Before The Program Some Suggestions

1. Discuss the difference between a rural, urban, and suburban community, e.g., country, high density population, noise, space, etc. Make a comparison with your community. The special problems of each community could be mentioned.

2. The students could suggest how they and their families are dependent upon an automobile or some other form of transportation. They could mention the benefits and drawbacks of the automobile, e.g., high mobility vs. pollution.

3. Collect photographs and/or three-dimensional models of the automobile. Discuss the ways in which the automobile has affected our cultural life, e.g., car and motor cycle clubs, songs, posters, toys (slot cars), etc.

### After The Program Some Suggestions

1. The students could draw, paint, or design and build a model of a highway or transportation system which would move people to and from urban-suburban areas within a large city. They could show how their solution would combat present-day problems of congestion, peak traffic, parking, and time. Any class undertaking this problem should work for a common goal and in groups, with each group working on a different aspect.

2. Try some of the techniques shown in the program, e.g., collage, stitchery, etc.

3. Try junk sculpture with automotive parts.

4. Make a large mural on an automotive theme, e.g., the history of the automobile, traffic congestion, pollution. If you live in Toronto, take a look at the city expressways, especially “spaghetti junction” near Yorkdale. Note its sculptural qualities. Remember that form follows function.

5. It would be advisable to take a field trip in conjunction with this study. If you live in the suburbs, visit the inner city and vice-versa. Sketches could be made during the trip.

6. Have the students design a mural dealing with urban/suburban differences. Treat the work as a form of social comment.

### Bibliography

**Note:** There is a great deal of information available on city and town planning. Contact your local municipality or your resource librarian for information.

Carver, H. *Cities In The Suburbs*. Toronto: University of Toronto Press, 1962.

Dumont, P. *Automobile and Automobiling*. Toronto: Macmillan, 1965.

Guild, V. P. *Creative Use of Stitches*. Toronto: Mayer, 1964.

Randall, A. W. *Murals For Schools*. Toronto: Mayer, 1956.



## 30. Opus 30

*Opus 30*, the last program in the series, deals with music, musical instruments and our responses to them.

The program opens with a display of musical instruments. Percussion instruments are shown first and they range from African, Korean, and snare drums, to rattles and cymbals. The wind instruments vary from early bag-pipes, a bamboo flute, and a serpent horn, to modern trumpets. The last group of instruments in the discussion is the strings and includes the harp, lute, several guitars, and an African thumb piano.

The main part of the program shows students working on a large mural to the pulsating rhythms of a folk-rock group which is performing live in the studio. Each student works as the music moves him and he "does his own thing" in paint or clay.

### Before The Program Some Suggestions

1. The music teacher in the school could offer ideas for a study of instruments or for bringing live or recorded music into the classroom.

2. *Opus 30* is an ideal opportunity to combine art with music in a co-operative unit with the music department in your school. Discuss the role of music and painting with the students and have them suggest possible combinations. There may even be the nucleus of a rock group in one of your classes.

### After The Program Some Suggestions

1. Organize a painting session working to either live or recorded music. You might repeat this activity from time to time during the year.

2. Work on designs which have the shape of musical instruments.

3. Make your own instruments from junk. The Royal Ontario Museum has an adequate collection of instruments.

### Suggested Media

1. Tempera paint, gouache.

2. Try water colour and india ink on damp paper – note the bleeding effect. Can you control it?

### Bibliography

In this instance, your students and the school record library are your best resource.

## Appendix A: References

The references listed below apply generally to the programs in this series and should make useful additions to your school library if you do not already have them. For a more detailed bibliography, it is suggested that you contact your art consultant, or obtain reference lists from the Department of Education.

### Department Of Education Reference Lists

1970 Revision Art Education – Intermediate Level – Reference for the Teacher (lists books by subject matter, rather than author and title)

1970 Revision Art Education – Primary and Junior – Teacher References (lists by subject or activity rather than author and title)

1970 Revision Art Education – Secondary School – References for the Teacher (lists by subject and activity)

Art Intermediate Curriculum I-13A  
Bibliography 1968

### General Reference

Arthur, Eric. *Toronto: No Mean City*. Toronto: University of Toronto Press, 1964.

Brieger, P., G. Vickers, and F. Winter. *Art and Man*, Books 1 to 3. Toronto: Holt, Rinehart and Winston, 1964.

Gowans, A. *Building Canada: An Architectural History of Canadian Life*. Toronto: Oxford University Press, 1966.

Harper, J. R. *Painting in Canada: A History*. Toronto: University of Toronto Press, 1966.

Heinrich, T. A. *Art Treasures in the Royal Ontario Museum*. Toronto: McClelland and Stewart, 1963.

Janson, H. W. *History of Art*. Toronto: Prentice-Hall of Canada, 1962.

Kilbourn, E. ed. *Great Canadian Painting: A Century of Art*. Canadian Centennial Publishing Co. Ltd., 1966.

Read, H. *A Concise History of Modern Sculpture*.

Praeger (Toronto: Burns and MacEachern Ltd.), 1964.

Read, H. *A Concise History of Modern Painting*. (Rev. ed.) Praeger (Toronto: Burns and MacEachern Ltd.), 1968.

Praeger Editors. *The Praeger Picture Encyclopedia of Art*.

Praeger (Toronto: Burns and MacEachern Ltd.), 1958.

### Technical References

Kenny, J. B. *Ceramic Design*. Philadelphia: Chilton Book Co. (Toronto: Thomas Nelson and Sons Ltd.), 1963.

Loomis, A. *Three-Dimensional Drawing*. New York: Viking Press (Toronto: Macmillan Co. of Canada Ltd.), 1958.

Quick, J. *Artists' and Illustrators' Encyclopedia*. Toronto: McGraw-Hill, 1969.

### Specific References

Praeger World of Art Series (Toronto: Burns and MacEachern Ltd.): Boardman, J. *Greek Art*. 1964.

Rice, D. T. *Art of the Byzantine Era*. 1963.

Martindale, A. *Gothic Art*. 1967.

Spring Art Books Series (Toronto: Hamlyn Publishing Group):  
*Cézanne*  
*Renoir*  
*Rubens*  
*Van Gough* and others

The Colour Library Series. (Toronto: Hamlyn Publishing Group):  
*Canaletto*  
*Kandinsky*  
*Mosaics* and others

The Phaidon Series (Toronto: Burns and MacEachern Ltd.):  
Venturi, L., ed. *Botticelli*. 1961.

Bell, C. *French Impressionists*. 1952.

Harris, E. *Goya*. 1969. and others

The Tudor Series (Toronto: Smithers and Bonellie Ltd.):  
Nicholls, P. C. *Gauguin*. 1967.

Roberts, K. *Degas, Lautrec*. 1967. and others

Time-Life (Toronto: Little Brown and Co.):  
Bowra, M. *Classical Greece*. 1965.

There are many other books not listed here on the Department of Education lists. Check with publishers and build up your own bibliography.



## Audio-Visual Materials Slides And Loops

### Slides and Loops

It is suggested that you obtain catalogues from the major suppliers of film strips and loops such as:

Moreland-Latchford

S.V.E.

McIntyre Educational Materials Ltd.

Universal Colour Pictures

Pana-Vue Slides

GAF Canada Ltd.

## Films

Write for catalogues from:

Encyclopaedia Britannica Educational  
Film Division

151 Bloor Street West, Toronto

National Film Board of Canada

1 Lombard Street East, Toronto

Check your own Board's Audio-Visual  
Catalogue.

## Periodicals

### School Arts

William Dawson (Franklin Square Ltd.)

6 Thorncliffe Park Drive, Toronto 17,  
Ont.

### Craft Horizons

44 West 53rd Street, New York 10019,  
N.Y.

### Arts Canada

129 Adelaide Street W., Toronto 1, Ont.

## Art Suppliers

### General

Hughes-Owens Canada Ltd.

Reeves and Sons Canada Ltd.

Grumbacher of Canada Ltd.

E. Harris Ltd.

Heinz Jordan Ltd.

Rowney Canada Ltd.

Talens Canadian Agencies

### Specialties

E. Harris Ltd.

graphic supplies, silk screen

Farquhar Fabric Dyes

fabric screening and dyes

Tandy Leather Co.

leather goods and tools

Lewiscraft

craft and hobby supplies

Pottery Supply House

ceramics, enamels, kilns

Mercedes Ceramics

ceramics, enamels, kilns

Greater Toronto Ceramic Centre

enamels and ceramics

Wm. Dixon Canada Ltd.

jewellers' supplies

Selectone Paints

acrylics

## Appendix B: Materials And Media

This section lists recipes and materials required for activities arising from the programs in the *You and Eye* series. In one or two cases procedures are detailed; however, space does not permit the inclusion of technical processes. It is suggested that you contact your art consultant or obtain a reliable text regarding processes about which you are unsure. For more extensive training, attendance at the Ontario Department of Education Summer School in Art is recommended.

### 1. Crumpled And Torn Paper Figures

#### Materials:

1. Newspaper, newsprint, butcher paper.
2. Liquid starch.
3. One-inch varnish brush or large easel brush.

### 2. Rod Figures

#### Materials:

1. Light-weight cardboard, construction paper.
2. Scissors.
3. Brads, paper fasteners, string or wire.
4. Tempera paint, crayons, scrap paper, and/or tissue paper.
5. Brush.
6. Glue.
7. Rods: umbrella ribs, sticks, rigid wires, or thin dowels.

### 3. Figure Painting With A Sponge

#### Materials:

1. Sponges approximately 1" x 3" in size. This size will allow for ease of handling by the child.
2. Powdered tempera or watercolour set.
3. Aluminum pan for paints.
4. 18" x 24" newsprint, newspaper, manilla or white drawing paper.

### 4. Figure Printing From Cardboard

1. Cut out and glue to a heavier cardboard surface.
2. Squeeze ink to masonite surface.
3. Roll it until it becomes tacky.
4. Roll ink to the cardboard cut-outs.
5. Carefully place paper to receive ink over the inked cardboard.
6. With a spoon or your fingers, gently rub the top surface.
7. Carefully peel the printed sheet off.

### 5. Figure Printing From Innertubes

1. Use a regular innertube or a discarded playground ball.
2. Draw your figure first – not too many fussy details.

3. Practise cutting rubber tubing before beginning final design.
4. Cut out figure from rubber (in parts or whole) and glue to cardboard.
5. With a sponge or brush or brayer, apply ink to rubber surface.
6. Turn the block over and press down on paper surface.
7. You can make repeats of the same figure or combine figures from various children to make a mural. Try several colours.

### 6. Figure Printing From Glass

1. Create a freely drawn figure on paper about 8" to 10" high.
2. Tape glass to top paper surface.
3. Squeeze glue to glass surface. Allow to dry.
4. Roll ink to masonite surface.
5. Roll ink to glass and glue surface.
6. Wet and blot a paper slightly larger than the inked glass. Lay it on top of this surface.
7. Roll with a clean brayer to insure a good print.
8. Peel back the printed copy carefully.
9. Results should be sharp and clear. Try string glued to a cardboard surface as a variation.

### 7. Laminated Paper Masks

#### Materials:

1. Newspaper.
2. Liquid starch.
3. Balloon or paper bag; or chicken wire.
4. Tissue paper.
5. Yarn, string, raffia, etc.
6. Tempera paint.
7. Brush.

### 8. Cardboard Box Masks

#### Materials:

1. Cardboard box.
2. Tempera paint and brush.
3. Yarn, string, raffia, etc.
4. Tissue paper.
5. Scissors.
6. Glue.
7. Tape.

### 9. Display

#### Materials:

1. Boxes: e.g., wooden crates, cardboard cartons, shoe box, gift boxes, egg carton, cigar box.
2. Construction paper, tissue paper.
3. Tempera paint, brush.
4. Light-weight cardboard.
5. Scissors.
6. Wire, coat hangers.
7. Thread.
8. Wire cutters.
9. Small pieces of wood, wood scraps.
10. Quick-dry model airplane glue.
11. White glue.
12. Objects collected for display.



### 10. Mobiles No. 1

#### Materials:

1. Wooden dowel or applicator sticks, a flat wooden strip  $\frac{1}{4}$ " x  $\frac{1}{2}$ ".
2. Cardboard, tag board, Bristol board, or any thin cardboard on hand; construction paper is suitable also.
3. Scissors and thread.
4. Coil of wire.
5. Fast-dry model airplane cement.
6. White glue.
7. Straight pin tied to short length of string.
8. Objects collected for display.

### 11. Frottage

#### Materials:

1. Newsprint 9" x 12".
2. Short pieces of black crayon.
3. Newspaper, half-size sheets.
4. White glue.

### 12. Frottage Picture

#### Materials:

1. Newsprint 9" x 12".
2. Short pieces of black crayon.
3. Newspaper, half-size sheets.
4. Collection of objects that can be rubbed over: e.g., leaves, weeds, string, comb, pin, screen, sandpaper, corrugated cardboard, etc.

### 13. Junk Sculpture

#### Materials:

1. Junk: e.g., chair legs, light switches, car parts, hose nozzle, tin cans, steel wool, driftwood, pips, nuts, bolts, etc.
2. Plaster of Paris.
3. Wire, thin and pliable (used to attach parts).
4. Can for mixing water.
5. Water.
6. Scissors.
7. White glue.
8. Quick-dry airplane cement.

### 14. Cookie Ornaments

#### Materials:

1. Cookie cutters (actual cookie cutters), knife, bottle lids (three inches or larger), anything you can think of.
2. Flour.
3. Salt.
4. Water.
5. Mixing bowl.
6. Oven.
7. Water colours and brush.
8. Lacquer or plastic spray.
9. Wire or thread.
10. Objects used to press patterns in dough: e.g., fork, spoon, nail, pencil.

#### Method:

1. Mix the following recipe exactly as is:

- 4 cups flour
- 1 cup salt
- $1\frac{1}{2}$  cups water

2. Knead dough thoroughly until mixed.
3. Roll out dough on lightly floured surface until desired thickness. You can work with the dough as thick as a quarter or half an inch, or up to an inch.
4. Cut out desired shapes.
5. The cookie ornaments can be decorated by pressing objects such as fork, nail, etc., into the dough before baking; or they may be decorated with water colour paints after baking.
6. Pierce a hole through the top of the cookie with a nail so that the ornament can be hung.
7. Bake one hour at  $350^{\circ}$ .
8. Paint with water colours.
9. Bake again until the moisture is out.
10. If you wish your cookie ornament to be lasting and not to crumble, it needs to be sealed. Paint it with lacquer or spray it with plastic spray.
11. Put wire or thread through the openings of each ornament and display them.

### 15. Laminated Paper Toys

#### Materials:

1. Newspaper.
2. Starch.
3. Can for starch.
4. Objects on which to build forms: e.g., bottles, globes, assorted boxes.
5. Tempera paint and brushes.
6. Objects for decoration: e.g., yarn, buttons, tissue paper.
7. Lacquer.
8. String.
9. Paper tape or masking tape.

### 16. Cards Printed From Stencils

#### Materials:

1. Embroidery hoop of small wooden frame.
2. Nylon or cotton organdy.
3. Staples and stapler.
4. Masking tape.
5. Stencil paper.
6. Construction paper, tissue paper, newsprint.
7. Stencil knife.
8. Pencil.
9. Heavy cardboard.
10. Tempera paint.

### 17. Cards Printed From Cardboard

#### Materials:

1. Light-weight cardboard.
2. Scissors.
3. White glue.
4. Heavier cardboard: i.e., grocery cartons.

5. Washable printing ink or tempera paint.
6. Masonite or glass for spreading the ink.
7. Brayer.
8. Assorted papers for printing.

### 18. Cut Paper Letters And Words

#### Materials:

1. Different types of scrap paper of varied colours and textures (news-paper, newsprint, construction paper, butcher paper).
2. Scissors.
3. White glue.

### 19. Lettering Collage

#### Materials:

1. Newsprint – classified ad section.
2. Magazines.
3. Scissors.
4. Paste or white glue.
5. Sponge.
6. Tempera paint.

### 20. Linoleum Or Wood Block Printed Pictures

#### Materials:

1. One-eighth inch Philippine mahogany plywood, or wooden crate from the market.
2. Linoleum or 3M printing plate.
3. Wood or linoleum cutters.
4. Water-base printing ink.
5. Masonite for spreading the ink.
6. Brayer.
7. Paper to receive prints (coloured tissue, newsprint, or any relatively flexible material).

#### Method:

1. Success seems to be largely due to the simplicity of the final sketch and knowing the limitations of wood or linoleum.
2. Practise using the tools on a piece of scrap linoleum or wood so that you will understand the process.
3. Keep the design relatively simple and large. Complexity in cuts is dependent to a great degree upon the direction of the grain of wood, if using wood. A piece of wood or linoleum 6" x 9" is a good size.
4. Once the design has been carefully sketched, lay carbon paper under the design and transfer the sketch to the wood or linoleum.
5. Use and care of the wood or linoleum cutters. It is very important that your hands are placed behind the cutting edge at all times. If the wood or linoleum is braced against a secure surface, you can place both hands upon the tool to allow maximum control. One hand will force forward motion, while the other will help guide the tool and keep it from suddenly jabbing outward.



**No fingers will be cut when proper use of the tool is applied.**

(It is the teacher's responsibility to check the students carefully for proper use of the tool). Keep both hands on the tool. (A natural, but undesirable, tendency is to hold the plywood or linoleum with one hand; if this is done, an accident may result.) Keep both hands on the tool. 6. Apply about a grape-sized amount of ink to the masonite surface. 7. Roll the brayer until the ink makes a snapping noise and is evenly spread over the masonite surface. 8. Apply the ink to the carved wood surface with the brayer. Avoid an excess of ink. Most people are inclined to be too free with the ink, only to find it will clog the cuts and fail to give a quality print. 9. Lay a sheet of coloured tissue, or whatever paper you choose, on top of the inked design surface. 10. This is a very important stage of the printing process. Make certain that you apply sufficient pressure, using a spoon, a clean brayer, or your hand to transfer the ink from the wood to the paper. Peek under the corners before you peel it off. If parts are not finished, rub some more. 11. Carefully look at the finished print to see if any cuts should be deepened. Is there anything you might have missed? Have you considered various textures in your cuts and design?

**Variations:**

1. Sometimes very interesting results can be obtained by applying a wash of water colour to the paper that is to receive the print. Try for bright, contrasting colours with a darker value of printing ink.
2. Save the wood block or linoleum block. Consider framing it as a piece of fine art. Definitely plan to urge the children to frame their own prints. They make excellent gifts, and will last indefinitely.
3. Combine all the wood blocks or the linoleum-block prints into a school-scape mural. Discuss the multiple viewpoints of the school. Why does a mural of everyone's print give a more complete impression of the school than a single print.

**Art Recipes**

**Papier-Mâché (pulp)**

Tear newspaper into small bits and soak in water overnight. It may be cooked awhile, if desired. When ready to use, squeeze water out with hands and work in one cup of wheat paste or small amount of clay to one quart of paper pulp. A small amount of alum will keep mixture mold and mildew proof.

**Sawdust Mixture**

Mix wheat paste with water. Gradually add mixture to sawdust, working it in thoroughly. When sawdust feels saturated, it can be used for modeling.

**Flour and Salt**

Mix equal parts of flour and salt with enough water to get the consistency desired. If thick enough, this mixture may be modeled within limitations. For making relief maps, build up high elevations in layers, allowing each layer to dry before another layer is added.

**Plaster of Paris**

Sift plaster into pan of water until the plaster reaches the top of the water under the surface. Let an island be formed in the centre. This procedure will do for a large or small quantity. (One quart of water will take approximately 2¾ lb. of plaster.)

Mix the plaster from the bottom to allow the air bubbles to escape if poured into pasteboard boxes and allowed to set up, plaster blocks for sculpture may be made.

**Fixative**

Mix equal parts of liquid starch and water in a Windex bottle. When spraying art work hold spray unit approximately 12" to 18" from object being sprayed.

**Inexpensive Oil Paint**

Add varnish instead of water to powdered paint. This will make an effective enamel-like paint. Thin with turpentine as necessary.

**Encaustic Painting**

Use purified beeswax, or paraffin. Chop wax and dissolve in one quart of turpentine. Pigment, powdered tempera, oil paints, or wax crayons can be used in intensity of colour desired. Heavyweight cardboard on matboard may be used as a foundation to paint on. Mixture is most effective if warm.

**Mixing Dry Powdered Paint (small quantities)**

To obtain a rich, opaque, thick colour, add six parts powdered paint to one part water and one part liquid starch. Stir thoroughly. (This is an approximation since some colours thicken faster.) If a slightly thinner consistency is desired for an opaque colour, gradually add one additional part water to the mixture and stir thoroughly.

**Large Quantities**

To obtain a rich, opaque, thick colour, add two one-pound cans of powdered paint to ½ cup of liquid starch. Use a ½-gallon or one-gallon plastic container with a screw or snap cap. Secure lid tightly and agitate. The use of a funnel in pouring the contents into the plastic container will aid in controlling excessive mess.

**21. Altering and Changing Photographs**

**Materials:**

1. Old magazines.
2. Scissors.
3. Crayons.
4. Pen and ink.
5. Tempera paint.
6. Felt pens.
7. White glue.

**22. Drawing on Film**

**Materials:**

1. Film stock; i.e., crystal-clear leader, white leader, used film: colour, black and white, any film ordinarily thrown out, under exposed, over exposed (film stock available from most TV stations or film-processing laboratories A/V Depts.).
2. 16mm or 8mm projector.
3. Scratching tools, scissors, bobbypin, paper clip.
4. Paper punch.
5. Transparent water colour dye.
6. Felt pens of assorted colours, water-proof markers, marks-a-lot.
7. Steel wool.

**Method:**

1. You will obtain interesting results with any kind of film stock. Film you ordinarily throw out is fine to work with. Crystal-clear leader is best film if you are only going to use dye because your colours will be much brighter, but any kind of film will work.
2. If possible, use double-perforation film – film with perforation down both edges of the film. It is easier to work with.
3. Work on the emulsion side of the film. You can test it for the emulsion side by marking with a pencil. If the pencil mark rubs off, it's the wrong side. The pencil mark will not rub off the emulsion side.
4. There are two ways to work on film. a) Take something off the film. Scratch through the emulsion with any kind of tool; steel wool, scissors, etc. b) Put something on the film; paint, dye, water, bleach.
5. Try wetting the film with water, then scratching through. Punch holes in the film with a paper punch.



6. When you paint and/or draw on the film, you will get more flow of rhythm if you work lengthwise on the film. If you work across the film, the movement will be choppy.

7. You have to make similar marks for it to show when projected. One-hundred feet of film will give you three minutes of film.

8. If you know how to make a splice, make the film into a loop so that the film will run continuously through the projector. If you only have done fifteen feet of film and you don't make a loop, the film will go through so quickly that you will hardly have a chance to see it. But, by making a splice, the loop will run continuously.

### 23. Wire Figures

#### Materials:

1. Aluminum wire, copper wire, piano wire.
2. Wire pliers or scissors.
3. Cork (from old bottles).

### 24 Fabric Appliqué Animals

#### Materials:

1. Firm paper for a background, such as tagboard, cardboard from shirts, etc.
2. Pieces of fabric, various colours, weaves, textures, both plain and patterned.
3. Yarn, braid, buttons, etc., to be used for details and accents.
4. White glue.

#### Method:

1. Select a drawing that is to be used. Cut roughly around it, leaving half an inch or so all around.
2. Lay it on the piece of cloth and put two or three pins in it to hold the two together.
3. Cut out the drawing and the cloth in one operation.
4. Remove the original drawing and lay the cloth animal on the cardboard background to determine where it is to be placed.
5. Turn it over and put small drops of glue along the edges.
6. Glue it to the cardboard background and press it down firmly.
7. Perhaps the student will want to add more details – a tree in the background, a few horizontal strips of cloth of another type to suggest a foreground.
8. Details on the animal and also the background may be added by using yarn, braid, buttons, etc. An elephant could have a blanket made of other material and trimmed with sequins. A lion could have a tail made of a bit of frayed yarn or rope. Explore and encourage experimentation!

### 25. Animal Stitchery

#### Materials:

1. Large tapestry needle with wide eye and blunt tip. Number 13 to 18 tapestry needle is fine.
2. Varied coloured roving cotton and rug yarn.
3. Burlap 12" x 18" or 18" by 24".
4. Scraps of coloured cloth.
5. White glue.

### 26. Fantasy Animals – Uncontrolled Water Colours

#### Materials:

1. Water colour.
2. Water colour brushes, sponges, or twigs.
3. White drawing paper or manilla paper (12" x 18").
4. India ink or black tempera paint.

#### Method:

1. Brush clear water over the entire paper.
2. Paint in basic massive shapes of one or two animals. Make no attempt to control the colour.
3. Outline with a brush, edge of sponge, or twig the basic characteristic lines of the animal. Put an emphasis on the gesture. Play with a free line rather than a continuous "colouring book" line. Have a spirit of inventiveness.
4. Allow the painting to dry completely. Add a few accents to the animal to bring out the most important areas. Use the brush or twig with India ink.

### 27. Silk Screen

#### Materials:

1. Silk, about 107 mesh.
2. Screen frames.
3. Inks (water base or other).
4. Blockout (water soluble or other).
5. Tape (paper).
6. Solvents: e.g., GL-230 for Ulano speed cut, vinegar and water, etc.
7. Varsol or turpentine: for inks not water soluble.
8. Squeegees.
9. Rags and paper towels.
10. X-acto or swivel knife for cutting film.
11. Stapler and staples.
12. Paper or fabric to print on.
13. Large flat table with soft surface.

#### Note:

1. There are now water soluble films available, e.g. Ulano Aqua Film, which eliminate the need for powerful thinners; however, one cannot use water soluble inks on such film. Use 2100 Speed Flat series with Aqua Film (Harris).
2. If you are doing fabric screening and using a water based dye, for example, Farquhar Dyes, you must use Pro Film, Ulano speed cut or the equivalent must be used.

3. Make sure that you have adequate ventilation if using thinners or solvents. An exhaust fan is almost a must.

4. Make sure that you hang up and dry the rags used with solvents.

5. The type of solvent used depends on the film used.

### Silk Screen – Tye and Dye and Batik

It is suggested that you write to Farquhar Fabric Dyes, P.O. Box 1008 Station A, Toronto 116, for the excellent book on *Fabric Screening, Tie and Dye and Batik*. Procedures and material are outlined fully and in simple, understandable terms. Cost: \$1.00.

The silk screen materials listed above, such as, Ulano film GL 230, etc., are available at E. Harris Ltd. of Toronto. There are other suppliers equally as good; however, the product brand names often change.

There are several excellent film loops available on the subject of silk screen. You might want to try the McIntyre art series – Silk Screen 001/27-001/34. A catalogue of this series is available. Moreland-Latchford catalogues and others might also be consulted.

### 28. Oil Painting

#### Materials:

1. A good sketch box about 16" x 20" with palette.
  2. About four brushes one #6, two #8's, and one #12 – brights are best.
  3. Turpentine cups.
  4. Turpentine – about 6 gallons for a class.
  5. A basic palette consisting of primaries, black and white, and some earth colours. You will need at least two tubes of white for one of colour. Order studio size tubes #14's in colours and ½ or 1 lb. tubes of white.
  6. Rags for clearing up.
  7. Masonite or canvas.
  8. Gesso or a flat white outside oil base paint.
  9. Sandpaper for roughing masonite.
- Note:* Paint on the smooth not on the textured surface of the masonite.

The industrial arts teacher could help the students make frames for both canvas and framing finished paintings. The latter need not be purchased but can be made by the students from mouldings or welded steel. By extending facilities to your students, you extend their environment and opportunities.













